

R. Snell (fa.)



The PREFACE.

March the 27th 1712.

I HAVE here furnish'd YOUTH with such plain, easie, and useful EXAMPLES in the several HANDS, as may help to fit them for BUSINESS: And as I am certain every Judicious Man will readily allow, That this ought to be the Chief Aim in BOOKS of this kind, so I am perswaded, that even some of our late Authors, who have made Owls, Apes, Monsters, and sprig'd Letters, so great a Part of their COPY-BOOKS, could not but know, that Merchants and Clerks, are so far from admitting those wild Fancies, (and the Strokes they have so plentifully struck through the Body of their WRITING, as a Part of PENMANSHIP; that they despise and scorn them: From whence it seems to me, that these Men have acted contrary, even to the little Knowledge they have, in hopes, by amusing the Ignorant, to gain the Reputation of Masters: And thus we see what mean Shifts the want of Merit drives Men to. But what makes the Fraud intolerable is to see unwary Youths betray'd into the Imitation of these Trifles; and the Authors of them boasting the Success of their Management. This occasion'd several Gentlemen, who are Lovers of WRITING, to importune me to do something that might caution Youth to beware of such COPY-BOOKS, as a proper Means to necessitate those Authors, to forbear advancing such Monsters for the future, and not to suffer a Second Edition of those that have done too much Injury already: I would therefore desire them to throw out such Pieces as they themselves know to be Ridiculous, and supply their Places with something Useful.

SIR,

If any Thing cou'd move me to think well of my own Judgment, it is the Esteem you seem to have of it, when you request me to tell the Publick if I can allow Pencil'd Knots, and Knotted Figures, any Place in the ART of WRITING: To which I answer, without Affectation of Singularity, or Prejudice to any particular Person, That I am so far from admitting them a part of Penmanship, that I dare affirm that they have very much hindred the Advances that might have been made in It, and have rendred the Professors of the most necessary ART in the World, almost contemptible; and that I may not be thought too censorious in this, I Challenge all those Authors that have handed them to the Publick, to offer any thing that has the Colour of Reason in their Defence: And I differ so much from those Teachers, that imagine such laborious Productions can hide the Defects of a Piece of bad WRITING, that I think they make it more remarkably Ridiculous: And every Man that has any just Thoughts of Penmanship, knows that a curious Piece of WRITING wants no such Trifles to set it off. Every Letter there is a lively Picture, and every Word makes the Picture speak. Command of Hand may, I'll grant, give an Air of Beauty to such a Piece, if sparingly and judiciously used; but Strokes ill placed, and timorously perform'd, like Monsters painfully pencil'd, are rather a Satyr on the Penman, than an Ornament to Writing. I shall say no more on this Subject at present, because I intend, in a little time, by a short Treatise, to discover who they are that have brought the Art of Writing into Contempt, and by how many ways the Publick has been impos'd on: In the mean time, I desire you to give this Letter, and the inclos'd Lines, a Place in your BOOK, and if any Man thinks himself injur'd by either, he may do himself Justice by a Publick Advertisement.

October 9th 1711.

To Mr. CHARLES S NELL,
These.

I am,

SIR,

Your Real Friend, and Humble Servant,

JOHN SINCLARE.

To Mr. CHARLES S NELL.

ACCEPT, my Friend, what Justice makes me do,
And your Obedient Hand compels me to;
Great VELDE's Pen Immortalis'd his Name,
And MATT'ROT's stretch'd the blowing Cheeks of Fame;
Bold BARBEDOR in Freedom did Excell,
But these THREE WORTHIES are Reviv'd in S NELL,
And EUROPE now, strikes to the British Hand,
For Justice, Neatness, Freedom, and Command;
Yet we're divided, which in S NELL to boast,
Whether the PEN-MAN, or ACCOMPANT, most.

JOHN SINCLARE.

A

To Mr. Charles Snell, These.

S I R,

I Understand that some People believe Me to have recommended Mr. Shelly's BOOK to be the best yet publish'd; and because such a Misunderstanding does suppose me very unjust to my Self, and the Publick, I think fit to acquaint the World, That I am very far from approving the Essays which that Author has made at the Law Hands, nor have I recommended any thing in that BOOK, but some few Pieces of the Round Hand, and Round Text; and if you think fit to cure this Mistake, by inserting these few Lines in what you are about to publish, you will very much oblige,

Your humble Servant,

October the 16th 1711.

Thomas Ollyffe.

To Mr. Charles Snell, These.

S I R,

I AM inform'd that you have almost finish'd your COPY-BOOK, in which you intend to take notice of the Imposition put on the Publick by a late Author, who has told those Gentlemen, to whom he dedicates his BOOK, That the Greatest Masters of his Profession have readily allow'd it to be the best yet publish'd; I therefore take this Opportunity to Request you to publish these few Lines for me, which is, only to let the World know, That there was no more of that BOOK Recommended than Two or Three Pieces of the Round Hand, and Round Text; and also to assure you, That I shall at all times be very willing to join with you in Exposing any Man that shall attempt to introduce a whimsical Humour, for a New Modish Way of Writing. I'm perswaded you cannot use such with more Severity, than what will be approv'd by every honest PENMAN, and particularly,

S I R,

Your humble Servant,

Ralph Snow.

To Mr. Henry Overton, These.

S I R,

Understanding you are about to publish Mr. SNELL's Art of Writing; I therefore, in Justice to so Great a Master, desire to acquaint the Publick, That the Originals of that BOOK were the Best I ever wrought after: And tho' I have, for the most part, kept close to the Proportion of the Letter, yet I think it Impossible for any Engraver to Reach that Delicacy and Spirit, that is produced from the Freedom and Boldness of his Hand: In answering this Request, you will very much oblige,

S I R,

Your humble Servant,

George Bickham.

December the 24th 1711.

The P E N.

A POEM by Mr. PETER MOTTEUX.

WHILE Modern Skill the *British* P E N refines,
And Best Adorning, Best deserves our Lines ;
The grateful Muse the friendly ART must praise,
That most diffuses, and preserves her Lays !
That Still-Life of the Q U I L L, whose Strokes revive
What Mem'ry wou'd, but cannot, keep alive !

Long was the P E N imperfect, forc'd, or wild,
Till Tyme, the Rules to Freedom reconcil'd.
Like some starch'd Beauty you might *Writing* trace,
Affecting Ornaments, yet wanting Grace.
The Scribes crept on, by Compafs, and with Rule,
At best like Pedants, regularly dull :
Redoubling Strokes, with Imitation curst,
Oft with a Second they impair'd the First.
But now the ART is perfect and refin'd :
There's only Room for Wonder left behind.
P O S T E R I T Y can labour to be blest
But with a Transcript, and the same at best.

Ayres, S N E L L, and *Perlingh*, speak the *Penman's* Fame,
An ART is comprehended in a Name :
What speaking Picture can its Praises reach,
Like *Ayres* emphatic in his silent Speech !
How justly Bold in S N E L L's improving H A N D,
The P E N at once joins Freedom with Command !
With softness strong, with Ornaments not vain ;
Loose with Proportion, and with Neatnes plain ;
Not swell'd, yet full ; compleat in ev'ry Part ;
And artful most, when not affecting Art.
O'er Virgin-Paper when the Hand we trace,
How new, how free, how perfect ev'ry Grace !
So smooth, so fine, the nimble Strokes we View,
Like Trips of Fairies o'er the Morning Dew.
So Winter Starlings, rising in a Cloud,
Shade Subject Plains, and dusk the Airy Road ;
In various Figures wind, and as they fly,
Scheme a Wing'd Alphabet along the Sky.
With Ease the P E N, such Wonders can create,
For 'tis Creation, thus at once compleat.

Sure in its Flight, tho' swift as Angels Wings ;
The Mind commands ; and the bold Figure springs.
While the slow Pencil's discontinu'd Pace,
Repeats the Stroke ; but cannot reach the Grace.

Go on Great ARTISTS ! 'till proud Envy bows,
And circling Plumes in Triumph crown your Brows ;
Ye tuneful Birds around them sweetly Sing,
Who thus exalt the Product of the Wing.
Ye Muses praise Them, by whose Skill refin'd,
More charm'd we read the Product of the Mind.
Grac'd by their Pens, your Verse new Value claims,
Like Beauteous Souls set off by noble Frames.
In the World's Nonage, Sence, with tuneful Sound,
Convey'd in Souls, a pleasing Entrance found.
With treble Force, to profit, and delight,
These strike yet deeper, thro' the quicker Sight,
And any Lines prove charming, when they write. }

Ye *British* Youths, our Age's Hope and Care,
You whom the next may polish, or impair ;
Learn by the P E N those Talents to insure,
That fix ev'n Fortune, and from Want secure.
You with a dash in Time may drein a Mine,
And deal the Fate of Empires in a Line.
For Ease and Wealth, for Honour and Delight,
Your Hand's your Warrant, if you well can write.
Ye springing Fair, whom gentle Minds incline,
To all that's curious, innocent, and fine !
With Admiration in your Works are read,
The various Textures of the twining Thread.
Then let the Fingers, whose unrivall'd Skill,
Exalts the Needle, grace the Noble Q U I L L.
An artless Scrawl, the blushing Scribbler shames,
All shou'd be Fair that Beauteous Woman frames.
Strive to excell, with Ease the P E N will move ;
And pretty Lines add Charms to infant L O V E.

Hail mystick ART! which Men like Angels taught,
To speak to Eyes, and paint unbody'd Thought!
Tho' Deaf, and Dumb; blest Skill, reliev'd by THEE,
We make one Sence perform the Task of Three.
We see, we hear, we touch the Head and Heart,
And take, or give, what each but yields in part.
With the hard Laws of Distance we dispence,
And without Sound, apart, commune in Sence;
View, tho' confin'd; nay, rule this Earthly Ball,
And travel o'er the wide expanded ALL.

Dead Letters, thus with Living Notions fraught,
Prove to the Soul the Telescopes of Thought;
To Mortal Life a deathless Witness give;
And bid all Deeds and Titles last, and live.
In scanty Life, ETERNITY we taste;
View the First Ages, and inform the Last.
Arts, Hist'ry, Laws, we purchace with a Look;
And keep, like FATE, all Nature in a BOOK.

PETER MOTTEUX.

Some General DIRECTIONS which the LEARNER wou'd do well to Read over, after he has Read over the RULES of that PARTICULAR HAND he is going to write.

LET your Endeavours be to make your Hand-Writing as *Legible*, *Expedition*, and *Beautiful* as you can; for these *Three Qualities* are what will render It *the most useful*.

IN order to make It *Legible*; chuse for your Use, from among the several Forms you may meet with, those Letters that are *most generally known* and *apprövd of*: And do not, from a Vanity of *Invention*, add any *Spriggings* to them, neither *throw Strokes* through the *Body* of your *Small Letters*.

TO make your Hand-Writing *Expedition*, use principally those Letters that are made in *one continued stroke*; and that have in their *Beginnings* and *Endings* an *aptness to join* with one another.

TO make your Writing *Beautiful*, make your *Fulls* and *Smalls* very smooth and clear, make the *Circular Strokes* in your Letters without *corners* or *flats*, and the *Right Lined ones*, without *crookedness*: Distance your Letters so as the *whites* between them may be as *exact* as is consistent with *Practice*, and take the same care in the *Distancing* your *Words* and *Lines*; For the *Beauty* of Letters consists in the *well adjusting* of their *Parts*, *well performing* the *Strokes* of which they are compos'd, and *placing* them to the *best Advantage*.

LET all those Letters that have *not stems* be made as nearly of a heighth as you can; And the *same Letters*, in the same piece of Writing, as near as may be of the *same Proportion*: Also perform as much of a Word as you can in *one continued stroke*.

LET no Part of your *Right Hand*, when you are writing, except the end of your Little Finger, touch your Paper. Keep your *Book* or *Paper* directly *even* before you; and *hold your Pen* with your *Thumb* and two *First Fingers*, so as the End of your *Middle Finger* may be about *Three Quarters* of an *Inch* distance from the *Nib*. Let your *Body* be *almost upright* when you are writing, and keep the *Elbow* of your *Right Arm* about *Four Inches* from your *Side*.

AVOID all Use of a *Black* or *Red Lead Pencil* in Tricking of Letters, to imitate that *Command of Hand* which is called *striking*; but learn to strike them *fairly with the Pen*, in a *swift Motion*, without touching your Paper with any thing but the *Nib* of your *Pen*, and let *Fulls* and *Smalls* be made as the *Pen* will *naturally give them*, without any *after-Touches*.

LET your *Upright Hands* stand upright, and if they in any thing vary from that *Position*, let it be towards the *Right Hand*.

LET the Letters of the *Slope Hands* agree as near as you can in their *Slopes*.

LEARN first the *Leading Letters* of each Hand, and from them proceed to the others, which in a great measure *depend* on them, as in *Plate N°. (16)* where you may see the *Foundation* on which the rest of the Letters of that *ALPHABET* is drawn.

RULES

RULES to Inform the LEARNER's Judgment.

In all the HANDS there are *Leading Letters*, and others that depend on them: The *Leading Letters* should be learned first, and then the rest of the ALPHABET.

The Round, Round Text, and Small Italian HANDS.

The *Leading Letters* in these HANDS are *i. o. u. b. y.*
The rest of the Letters of the ALPHABET, as they depend on these, are as follow.

<i>a</i>	depends upon <i>o</i> and <i>i</i>	<i>p</i>	depends upon <i>y</i> and <i>o</i>
<i>b</i>	upon <i>b</i> and <i>o</i>	<i>q</i>	upon <i>o</i> and <i>y</i>
<i>c</i>	upon <i>o</i>	<i>r</i> round	upon <i>o</i>
<i>d</i>	upon <i>o</i> and <i>b</i>	<i>r</i>	upon <i>i</i> and <i>u</i>
<i>e</i>	upon <i>o</i>	<i>s</i>	upon <i>b</i> and <i>y</i>
<i>f</i>	upon <i>b</i> and <i>y</i>	<i>t</i>	upon <i>i</i>
<i>g</i>	upon <i>o</i> and <i>y</i>	<i>v</i> conson ^t	upon <i>o</i>
<i>k</i>	upon <i>b</i> and <i>u</i>	<i>w</i>	upon <i>u</i> and <i>o</i>
<i>l</i>	upon <i>b</i>	<i>x</i>	upon <i>o</i> and <i>o</i> touching
<i>m</i>	upon <i>i</i> and <i>u</i>	<i>z</i>	upon <i>o</i> and <i>o</i> touching
<i>n</i>	upon <i>i</i> and <i>u</i>		

The Proportions and Positions or Slopes of these HANDS are many, according to the BUSINESS we are writing, and the Quantity to be brought into any assigned Place.

The Width from side to side of an *n*, generally less than its Height.

The Distances of Letters, very near that to be observ'd between side and side of an *n*.

The Distance of Words, something more than between Letter and Letter.

The Distance of Lines, so much as may, at the same time, prevent the Stems of Letters from interfering with one another, and give the best Grace to that size you are writing.

The Strokes that join Letters together, are seen in the *a* and *b*.

The Engrofing and Secretary HANDS.

The *Leading Letters* in these HANDS, are *i. u. o. b. y.*
The rest of the Letters of the ALPHABET, as they depend on these, are as follow.

<i>a</i>	depends upon <i>o</i> and <i>i</i>	<i>p</i>	depends upon <i>y</i> and <i>o</i>
<i>b</i>	upon <i>b</i> and <i>o</i>	<i>q</i>	upon <i>o</i> and <i>y</i>
<i>c</i>	upon <i>i</i>	<i>r</i> round	upon <i>i</i>
<i>d</i>	upon <i>o</i>	<i>r</i>	upon <i>o</i>
<i>e</i>	upon <i>o</i>	<i>s</i>	upon <i>b</i> and <i>y</i>
<i>f</i>	upon <i>b</i> and <i>y</i>	<i>t</i>	upon <i>o</i>
<i>g</i>	upon <i>o</i> and <i>y</i>	<i>v</i> conson ^t	upon <i>b</i>
<i>k</i>	upon <i>b</i>	<i>w</i>	upon <i>o</i>
<i>l</i>	upon <i>b</i>	<i>x</i>	upon <i>u</i> and <i>o</i>
<i>m</i>	upon <i>i</i> and <i>u</i>	<i>z</i>	upon <i>o</i> and <i>y</i>
<i>n</i>	upon <i>i</i> and <i>u</i>		upon <i>y</i>

The Proportions and Positions of these LETTERS are many, according to the BUSINESS to be wrote, and the Quantity to be brought into any assigned Place.

The Width from outside to outside of an *n*, the same as, or near, its Height.

The Distances of Letters exactly, or very near, the Distance between stroke and stroke of an *n*.

The Distance of Words, something more than between Letter and Letter.

The Distance of Lines so much, as may not only prevent the Stems of your Letters from falling into one another, but give the best Grace to that Body of Writing.

The Strokes by which these Letters are join'd to one another, are seen in the *a* and *b*.

RULES to Inform the LEARNER's Judgment.

In all the HANDS there are *Leading Letters*, and others that *depend* on them: The *Leading Letters* should be *first* learned, and then the *rest* of the ALPHABET.

The Square or Secretary Text HAND.

The *Leading Letters* in this HAND are i. u. o. a. h. y.

The *rest* of the ALPHABET, as it *depends* upon these, is as follows.

b	depends upon h and a	p	depends upon y and a
c	upon a	q	upon a and y
d	upon o	r	round upon o and y
e	upon a	r	upon i and u
f	upon h and y	f	upon h and y
g	upon a and y	s	upon a
j conson ^r	upon i and y	t	upon h
k	upon h	v conson ^r	upon a
l	upon h	w	upon n and a
m	upon i and u	x	upon a
n	upon i and u	z	upon y

The Proportions or Sizes of this HAND are many; the Position upright.

The Width from outside to outside of an n, the same as, or near, its Height.

The Distances of Letters exactly, or very near the Distance of Stroke, and Stroke of an n.

The Distances of Words something more than that between Letter and Letter.

The Distance of Lines, so much as may, not only keep the Stems of Letters from falling into one another, but also give the best Grace to that Size or Body of Writing you are about.

The Strokes that join these Letters together, are seen in the a and t.

The German Text HAND.

The *Leading Letters* in this HAND are i. u. o. h. j. z.

The *rest* of the ALPHABET, as it *depends* on these, is as follows.

a	depends upon o and i	p	upon i and o, or a
b	upon h and o	q	upon o and j
c	upon o	r	upon i and u
d	upon o	r	round upon o
e	upon o	f	upon h
f	upon h	s	upon a
g	upon o and j	t	upon h
k	upon h	v conson ^r	upon i and o, or a
l	upon h	w	upon i and o
m	upon i and u	x	upon o and o touching
n	upon i and u	y	upon a

The Proportions or Sizes of this HAND are many; the Position upright.

The Width from outside to outside of n, near its Height.

The Distances of Letters exactly, or very near the Distance of Stroke, and Stroke of an n.

The Distance of Words somewhat more than that between Letter and Letter.

The Distance of Lines so much as may, not only keep the Stems of Letters from falling foul of one another, but also give the best Grace to that Size or Proportion of Writing you are upon.

The Strokes by which Letters in this HAND are join'd together, are seen in the a and f.

RULES

RULES to Inform the LEARNER'S Judgment.

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In all the HANDS there are *Leading Letters*, and others that depend on them: The *Leading Letters* should be learned first, and then those that depend on them.

The Court HAND.

The *Leading Letters* in this HAND are i. c. e. o. r. u. f. h.
The rest of the Letters of the ALPHABET, as they depend on these, are as follow.

a depends upon c and u	r round upon c and h
b upon h	f upon f
d upon o and u	s upon o
g upon o and h	t upon c
k upon h	v conson ^r upon h and u
l upon h	w upon h and c
m upon i and u	x upon o and h
n upon i and u	y upon o and h
p upon f and u	z upon h
q upon o and h	& upon h and e

The Proportions or Sizes of this HAND are many; the Position upright.

The Width of n, from side to side, near the thickness of a Body Stroke.

The Distances of Letters, (except those that touch in Joining) near the Width of n.

The Distance of Words, something more than those Letters have, that keep between them the greatest Distance.

The Distance of Lines, such as may be most Graceful for the Size or Proportion you are writing, and prevent the Stems of your Letters from interfering with one another.

The Joinings of Letters best described by Examples. [See Plate N°. 26.]

The Set Chancery HAND.

The *Leading Letters* in this HAND are i. a. c. o. f. s.
The rest of the ALPHABET, as it depends on these, is as follows.

b depends upon f and a	r depends upon c
d upon o	r round upon o
e upon o	f upon f
g upon c and f	t upon c
h upon f and a	v conson ^r upon a
k upon f	u vowel upon c
l upon f	w upon c and a
m upon c	x upon o
n upon c	x upon a
p upon f and a	y upon a and f
q upon a and f	z upon f

The Proportions or Sizes of this HAND are many; the Position upright.

The Width from side to side of n, near its Height.

The Distances of Letters, (except those that touch in Joining) near the Width of n.

The Distance of Words, something more than between Letter and Letter.

The Distance of Lines, so much as may give the best Grace to the Size or Proportion you are writing, and prevent the interfering of the Stems.

The Strokes that join the Letters together are seen in the a and c. Except those which touch in joining.

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RULES

RULES to Inform the LEARNER'S Judgment.

In all the HANDS there are *Leading Letters*, and others that depend on them: The *Leading Letters* should be learned first, and those that depend on them afterwards.

The Running Chancery HAND.

The *Leading Letters* in this HAND are c. o. u. f. h. w.

The other Letters of the ALPHABET, as they depend on these, are as follow.

a	depends upon c	q	depends upon o and f
b	upon h	r	upon f and h
d	upon o	r	round upon o and h
e	upon o	f	upon f
g	upon c and f	s	upon o
g	upon o and f	t	upon c
i	upon u	v	conson ^t upon o and w
k	upon h and c	v	conson ^t upon h
l	upon h	x	upon h and f
m	upon u	y	upon h and f
n	upon u	z	upon f
p	upon f and h	&	upon o and h

The Proportions of this HAND are many; the Position upright.

The Width of n, nearly the full of a Body stroke.

The Distances of Letters, (except those that touch in Joining) near the Width of n.

The Distance of Words, something more than that of Letters from one another.

The Distance of Lines, that which will give the best Grace to the Proportion in which you are writing, and that will be sufficient to preserve the Stems of Letters from falling among one another.

The Joining Strokes are seen in the Letter a.

** What is here said about the Law Hands is to Introduce a Beginner; but if he desires to make himself Compleat in them, I would Recommend him to Mr. Tho. OLLYFFE, at the Hand and Pen in Fetter-Lane, who by a long Practice, has attain'd to a thorough Knowledge of them.

The Roman Print HAND.

The *Leading Letters* in this HAND are n. o. l. t. y. x. z.

The other Letters of the ALPHABET, as they depend on these, are as follow.

a	depends upon n	k	depends upon l and x
b	upon l and o	m	upon n
c	upon o	p	upon y and o
d	upon o and l	q	upon o and y
e	upon o	r	upon n
f	upon l	s	upon l
g	upon n and y	u	upon n
h	upon l and n	v	conson ^t upon y
i	upon n	w	upon y
j	upon y		

The Proportions of this HAND are many; the Position upright.

The Width of n, near its Height.

The Distances of Letters, near the Width of n.

The Distance of Words, something more than that of Letters from one another.

The Distance of Lines, so much as may appear most Graceful, and keep the Stems of Letters from interfering.

No Strokes to join: The distances of Letters serving in their stead.

A B C D E F G H I J K L M N O
P Q R S T V U W X Y Z.

RULES

RULES to Inform the LEARNER'S Judgment.

In all the HANDS there are *Leading Letters*, and others that *depend* on them: The *Leading Letters* should be learned first, and then those that *depend* on them.

The Italick Print HAND.

The *Leading Letters* in this HAND are *i. o. u. b. y.*
The rest of the Letters of the ALPHABET, as they *depend* on these, are as follow.

<i>a</i>	depends upon <i>o</i> and <i>i</i>	<i>p</i>	depends upon <i>y</i> and <i>o</i>
<i>b</i>	upon <i>b</i> and <i>o</i>	<i>q</i>	upon <i>o</i> and <i>y</i>
<i>c</i>	upon <i>o</i>	<i>r</i>	upon <i>i</i> and <i>u</i>
<i>d</i>	upon <i>o</i> and <i>b</i>	<i>s</i>	upon <i>b</i> and <i>y</i>
<i>e</i>	upon <i>o</i>	<i>t</i>	upon <i>o</i> and <i>o</i> touching
<i>f</i>	upon <i>b</i> and <i>y</i>	<i>v</i>	conson ^t upon <i>o</i>
<i>g</i>	upon <i>o</i> and <i>y</i>	<i>w</i>	upon <i>u</i> and <i>o</i>
<i>k</i>	upon <i>b</i> and <i>u</i>	<i>x</i>	upon <i>o</i> and <i>o</i> touching
<i>l</i>	upon <i>b</i>	<i>z</i>	upon <i>o</i> and <i>o</i> touching
<i>m</i>	upon <i>i</i> and <i>u</i>		
<i>n</i>	upon <i>i</i> and <i>u</i>		

The Proportions and Sizes of this HAND are many, the Position is *Sloping*.
The Width from side to side of an *n*, always less than its Height.
The Distances of Letters, the same as, or very near that between side and side of an *n*.
The Distance of Words, something more than between Letter and Letter.
The Distance of Lines, so much as may, at the same time, prevent the Stems of Letters from interfering with one another, and give the best Grace to that Size you are writing.
The Distances of Letters, serve instead of Joining Strokes.

THE RULES that I have here given for the several HANDS, are in that METHOD which the Greatest Masters amongst us, and in other Countries, have follow'd, and publish'd, being *Easie and Applicable in Practice*: The EXAMPLES, as any One may see, were not design'd for a *Gawdy Shew* among Knots and Flourishes, but to be useful for Instruction by their Plainness and Number; they being near One Hundred Pieces of them, in proper Lengths for such *Quarto* and *Folio Books* wherein Children generally write at Schools: They are likewise so contriv'd, that by *Cutting them asunder*, they may be laid before the LEARNER, One Piece only at a time, till he is Master of ONE HAND before he begins another, and so prevent those *Confus'd Impressions* he would be apt to Receive by Viewing, and Copying after, several differing HANDS at one and the same time, to the endangering his ever afterwards attaining to the writing of any ONE HAND well.

The Black English Letter, or Old Print HAND.

The *Leading Letters* in this HAND are *i. o. r. z. h. p.*
The rest of the Letters of the ALPHABET, as they *depend* on these, are as follow.

<i>a</i>	depends upon <i>o</i> and <i>i</i>	<i>n</i>	depends upon <i>i</i> and <i>u</i>
<i>b</i>	upon <i>h</i> and <i>o</i>	<i>q</i>	upon <i>o</i> and <i>p</i>
<i>c</i>	upon <i>o</i>	<i>r</i>	upon <i>i</i> and <i>u</i>
<i>d</i>	upon <i>o</i>	<i>f</i>	upon <i>h</i>
<i>e</i>	upon <i>o</i>	<i>s</i>	upon <i>o</i>
<i>f</i>	upon <i>h</i>	<i>t</i>	upon <i>i</i>
<i>g</i>	upon <i>o</i> and <i>p</i>	<i>v</i>	conson ^t upon <i>o</i>
<i>k</i>	upon <i>h</i>	<i>w</i>	upon <i>o</i> and <i>o</i> touching
<i>l</i>	upon <i>h</i>	<i>x</i>	upon <i>i</i> and <i>u</i>
<i>m</i>	upon <i>i</i> and <i>u</i>	<i>y</i>	upon <i>i</i> and <i>r</i> round

The Proportions or Sizes of this HAND are many, The Position upright.
The Width from side to side of an *n*, less than its Height.
The Distances of Letters, the same as, or very near, that between side and side of an *n*.
The Distance of Words, something more than between Letter and Letter.
The Distance of Lines, so much as may, at the same time, prevent the Stems of Letters from interfering with one another, and give the best Grace to that Size you are writing.
The Distances of Letters, serve instead of Joining Strokes.

The Art of Writing

In its Theory and Practice.

BY

Charles Snell, Writing Master.

At the Free Writing School in Forster-Lane, London.

With whom Youth may Board.

GEORGE BICKHAM, SCULPSIT.

Printed for, and Sold by, Henry Overton at the White Horse without Newgate, London.

1712.

To the Ingenious Cxks. of y^e Several Offices
in Great Britain.

GEN: PLM: N:

Tis about Eighteen Years Since I published my first Essay, in which I Endeavour'd to promote an Easy, Gentle, & Usefull Way of Writing, like Yours: And y^e Reputation, I then had in y^e World, oblig'd me in a Postscript to y^e Book, to take Notice of such Authors, as were then Imposing That on the publick, for command of Hand, which was no more, than a Mean & Painful Imitation of It. This was by some unthinking People, censur'd, as a Severity of temper in me: But y^e Extraordinary Encouragement, I then Receiv'd from, You, & many of our Eminent Merchants, sufficiently prov'd that You took my honest Intentions, in a more Generous Sense: You will, therefore easily believe that y^e preface to this Book, has no other Design than to preserve that Art from contempt; in which You have as chearfully labour'd to excell, as

Nov: 28: 1711.

Gentlemen, I
Your humble Serv.
Charles Snell

A
B
C
D
E
F

Aama. Blmbmbl. Cmcc. Ddmddmdd.
Eemee. Ffmffff. Ggmqmg. Hhmhmhh.
Imijni. Kkmk. Llmlml. Mmm. Mm.
Nnnnn. Oomoo. Ppmpp. Qquququqzq.
Rrmerr. Sfmsmfs. Tmttt. Vviu. Uumuir.
Wwmnn. Xmx. Yymymyy. ZZmzm.



Tis very advantagious for ingenuous men
to communicate their sentiments to each
other; it discovers a generosity, improves
the judgement, invigorates the fancy, cre-
ates emulation, and promotes industry.

G
H
I
J
K
L
M

V
O
P
Z
R
S

Since it is certainly the greatest misfortune, and unhappiness of humane nature, to suffer the passions to gain the ascendant of our reason, we ought with the greatest circumspection to consider what is the predominant passion, & watch its first motions, with all the precaution imaginable, in order to subdue it.

I promise to pay to Mr Theophilus Jennings, or order, twenty nine pounds ten shillings and six pence on demand, Witness my hand this 30 November 1711.
£29. 10. 06. Anthony Somax

Constancy is the product of a resolution formed in a generous mind, on the principles of morality & Religion, enabling the Virtuous and Magnanimous Soul, to remain steady & unshaken in the greatest dangers.

T
P
H
E
Y
Z

A
B
C
D
E
F

SC Jan 5. 1711.
If you would attain to an Excellency in Writing, Affect not new invented Forms of Letters, and throw not Strokes through the Bodies of those you use: This will preserve Its Legibility: Let your Letters be adapted to the most easy way of Joyning: This will make your Hand Expeditious: And if a Delicacy & Spirit appear in your Strokes, and a due regard be had to the Proportion of Letters, Words, and Lines: your Writing will appear Beautiful.

Yrs C Snell.

1 2 3 4 5 6 7 8 9
a, a, o, o, i, c, o, n, n, u, m, i, s, i, x.

G
H
I
J
K
L
M

N
O
P
Q
R
S

Learn in all Estates to be content; know how to want, and to abound; let every condition be alike to thee, do not only submit but be satisfied; if thy cup be empty, do not repine; is it full? do not spill, carry a steady hand, and keep a constant course; be still the same whatever alters, do not thou; subscribe to Gods Will.

Aabbcdeffffghhhbykkllll
mnooppqqrssstuvwxyz

les envieux, disoit Agis, sont bien malheureux puisqu'ils ne sent pas seulement tourmentez de leurs propres maux, mais du bien même qui arrive aux autres. Le secret de tourmenter les envieux est de bien
Tirer

T
Y
W
Z
Z
Y
Z

Ama,

Bmb,

Cmcc,

Dmd,

Emee,

Fmff,

*Ammaa Bmmbb Cmmcc Dmmdd Emmee Fmmfff.
Gmmgg Bmmhh Imyj Jy Kmmkk Lmmlll Mmm
Nmmn Ommoo Pmmpp Zmmquq Rmmroz Smfss
Immtt VuVu Umvu Wmmw Xmmx Ymmyy Zmz Zc*



*Litteras tuas 15 Martii datas reddidit mihi filius tuus qui
hac hora iter ingreditur quod faustum ei. & ejus quam
querit doctrinæ secundum tibique adeo latum precor.
Litteras sunt ab illustri domino Legato & a me ad amicos.*



*In things indifferent it is good to deny ourselves: All that
is lawful may not be expedient; it is more safe not to make
use (sometimes) of our liberty, than to go to the last link:
None but a fool will come too near to danger. May 17ii.*

Gmgg,

Kmhi,

Imyh,

Kmki,

Lmlo,

Mmu,

Nmnn,

Omooo,

Pmpp,

Qmqu,

Rmrr,

Smss,

Before thou enterest upon any Action, consider not only whether it be Lawful, but whether it be Expedient; that may be Lawful in it Self, but not at such a time; or perchance not at all to thee; a Circumstance alters the Case, & makes an action sinful. What is one Mans Meat, is another Mans Poyson; In doing a good Action &c.

Dive La Plume 1777.

Sir By Order & for accompt. of Monsieur Gimeau, of Bambourg, I have this day drawn on you 1000⁵ Crowns to y^e Order of Benajah Lommineaux, & 800⁵ Crowns to y^e Order of Pierre Hauvillain, at 75² at 2¹⁰th I Recommend to you the honour of my Bills, & if you have not yet y^e necessary Orders from the sde Mons. &c.

Tmttu,

Vllou

Wmn,

Xmx,

Ymyy,

Zmz,

Aame,

Bmu,

Cmrc,

Dmit,

Emeell,

Ffmos,

Debts standing out by persons.

Some dead & others of little Credit & fail'd; for y^e Stockfish
Receiv'd p^t the dolphin Viz

And ^a Gerrardin	for 1 Bale	£ 68. 16.
Gio. B ^a Alberti	for Rest	92. 8.
Orland ^o Olandi	for sim ^e	110. 1.
Giac ^{mo} Pedrinelli	for sim ^e	214. 4.
Zuane Sochesato	for sim ^e	206. 2.

691. 11.

At £ 6 $\frac{1}{2}$ p^d £ 111. 13.
Agio to Reduce into £ 120 p^c Cent 18. 14.
£ 92. 23.

Venice 1st May 1711.

Pryoeaux
Hom^a

Gymhe,

Hmu,

Iyema,

Kkme,

Llmu,

Mmu,

Nm,

Oomoo,

Ppm,

Qm,

Rm,

Ssm,

Accompt of Insur^a

Made here^p order & for Accompt of M^r Vincent Motteux,
on Goods on bordy following Ships from London to Arch^a
with Convoy free from Average. Siz: ——————

£1575. — .	Iny ^t George, Capt ^t Emaus Somax
1575. — .	Iny ^t Ruth, Capt ^t Lucas Monneau
2625. — .	Iny ^t Anne, Capt ^t Nicholas Fane
2625. — .	Iny ^t Victor, Capt ^t Simon Noortwicke
£8400. — .	P ^r Jan Van Tazelink at 4 ^p Cent. £336. — .
	for a policy. £1. — .
	provision 1/2 ^p Cent. £42. — .
	£43. — .
	£379. — .

Berligh Amst^t 2
May 1711.

Tntt,

Pvum,

Wwm,

Xdx. x.

Yynys,

Zzn,

To Sir J. W. Scott M^r
In London

June 6: 1711.

I have with y^r honour of yours of
the 28th passado your Remittances for my accompt
of 1795 Crowns upon Gummault & 1673 Crowns
upon les Hammeaux. They are accepted & yo^r Acco-
nt is Credited. I have also got acceptance of that for
yo^r Accomp^t of 3752 Crowns upon Saumainveau
& Company. At this time you shall have Credit. I
Send you back protested for Non Acceptance that
of 1347 Crowns upon les Maunins. That upon M^r
Fimmaix is accepted & shall be deliver'd to yo^r Bear-
er of the second. I have honour'd your draughts of
1500 Crowns to yo^r Order of Bauvaix. & am.—

for yo^r
JAC

Siennit
In London

A Monsieur Bernardin,
Banque de Nantes.

Monseigneur

Apres le 15. Fevrier 1710.

Suivant l'agréable votre du 11 Courant, J'ay accepté £ 6000. que Messieurs Paumainvieux de Lyon m'ont tiré pour votre Compte; & continuay jusqu'à £ 15000. Je Seray de même aux £ 10000 que Monsieur Piozé me doit tirer. J'ay Remis ce jour à Mess: Huguetan Freres pour votre compte; 1000 Ecu à 77. Lettre de les Couteux du 4 Janvier, à 2 usances, sur dumozant que je n'ay pu avoir qu'à 76. Je vous en ay débité de £ 3039 : 09 : 06. Si Monsieur Hauvillain de Hamb: vous tire £ 6000 pour mon compte, je vous prie d'y faire honneur, & prendre à l'echance votre remboursement sur

Monseigneur
Banque de Nantes.

Monseigneur
Banque de Nantes.

London 5 July 1711.

You pass too great a Complement on my Judgement when you desire my Advice concerning the Education of yo^r Son. I must indeed admit it a matter of extraordinary moment, to give a Youth of so capacious a Genius, an advantagious Education. But certainly, the same prudence & penetration that accompanies all your other undertakings, will not fail to lead you to make use of the best Masters; & I know you have Generosity enough to reward their merits: What Advice can you then want, from

Snell Scr.

Your humble Serv.
Barbedor.

1. J.

2. 2.

3. 3.

4. 4.

5. 5.

6. 6.

7. 7.

8. 8.

9. 9.

0. 0.

Venice y^e 10 January 1711 p^{ds} 187:10 h.^{co} at 56 $\frac{1}{2}$ p^{ds}.

I Ottusance pay this Sift of Exchange to y^e R^o W^orp^{ll} S^r Charles Thorold or Order S^r P^o D^{ll} one hundred eighty seven, & ten gross B^{co}, at fifty six pence halfpenny p^{ds}. Exchanged in our selves, & place it as p^{ds}

Advice

To M^r Lawrence Fuller
In London

Jones & Lumley.

Received y^e 11th of January 1711 of M^r Wentworth Hinton the sum of £. s. d.
Sixty nine pounds Eighteen Shillings & Nine pence in part of Accomp^t I say } 69 " 18 " 09.
Received

P^r C Snell

Received y^e 12th of January 1711 of M^r Randolph Chitwyn y^e sum of £. s. d.
One hundred forty two pounds three shillings & four pence in full of Acc^t } 142 " 03 " 04.
I say Received

P^r Snell

<i>i</i>	<i>h</i>	<i>o</i>	<i>h</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>n</i>
<i>u</i>	<i>o</i>	<i>e</i>	<i>k</i>	<i>p</i>	<i>s</i>	<i>s</i>	<i>o</i>
<i>o</i>	<i>b</i>	<i>h</i>	<i>h</i>	<i>y</i>	<i>i</i>	<i>t</i>	<i>x</i>
<i>h</i>	<i>o</i>	<i>y</i>	<i>l</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>h</i>
<i>y</i>	<i>c</i>	<i>f</i>	<i>u</i>	<i>g</i>	<i>o</i>	<i>o</i>	<i>y</i>
<i>o</i>	<i>h</i>	<i>o</i>	<i>m</i>	<i>n</i>	<i>o</i>	<i>o</i>	<i>o</i>
<i>i</i>	<i>o</i>	<i>y</i>	<i>n</i>	<i>r</i>	<i>n</i>	<i>n</i>	<i>z</i>
<i>a</i>	<i>d</i>	<i>g</i>	<i>y</i>	<i>r</i>	<i>v</i>	<i>v</i>	<i>g.</i>

1234567890.

1234567890. 1234567890. 1234567890.

Have not hard thoughts of providence;
however it goes yet God is good, and all
shall work to that intent to thee; be quiet,
and let him alone; things are framing
for his Glory; he knows best what is y
best, why then should we question him?

51720736148529102374276180253479123501752745210

Litteras tuas mihi reddidit tabellarius vester
hinc iter habens Dachstenium Francofur
tum misi litteras quas ad te scripsi ante di
es quatuordecim et septem misi etiam an
te octiduum litteras ad Waldefelsium quas
porro curaret tibi reddendas cum libello &c.

152731405862493701234567890572018452306792.

33
Remember
Besober your self, and frequent such
society, shun the company of intempe-
rate persons, least you be drawn in.
If by accident you are amongst them,
discover a dislike of their proceedings
and make not their practice yours. &c

Look upon every action of your life, to be
a matter of moment, and be well advised
in what you do; do not delay, yet delibe-
rate, propose, ponder & then proceed.

Norman

Commend no man to his face, and behind his back do not discommend him: If you know any good of him, let others know it; if any ill, tell it to himself: of the dead & absent if you can, speak well; if not, say nothing, accuse none that are not present.

Study rather to be good than to be great; in virtue there is no vanity, worth is the only wealth; it is goodness, not greatness, that will do you good & stand instead, &c

Cast.

Dolls.

November 8. 1711.

Inscr.

The unnatural & ridiculous painting, which has been commonly used: &
by unskillful Teachers, as an Ornament to the Italian Hand, has render'd it
so very tedious, as not to be worthy of your imitation: I take this imaginary
beauty which they aim at, to proceed rather from a melancholy temper, y^r friend:
the true spirit of an Artist: & have therefore here endeavoured, to make the
Hand in some measure like your Conversation, free, easy, & natural; without
disguise or affectation. How well I have succeeded, I must leave to your
discerning Judgements, & begg you'll be pleased to admit me —————

Ladies, Your humble Servt.
Lucas Waterott.

A
B
C
D
E
F

Aua, Bimb, Cunt, Dmdd, Emee, Sussesss.
Eugg, Lushh, Iuuj, LunkP, Lull, Wlum,
Zlum, Omoo, Pimp, Quq, Runcr, Suesss,
Tunt, Vnuu, Wnuu, Xnx, Yuy, Zuz 31.

Immorality is the greatest folly: A good Conscience is
a continual feast; This is the only Meusek which makes
a Merry heart; This makes prisoners sing, when the Jay-
for trembles, It matters not who attuses, if I am Immotent.

Piety is the foundation of virtue, where the
spring is polluted, the stream cannot be pure,
and where the ground work is not good, the
Building can never be firm and lasting.

G
I
E
S
L
W



Extusavi prioribus meis litterarum
brevitatem, et bene longas prouidit
sebam: quod praestare vix hodie
possum, ita domesitio aliquisque.

He is not poor that hath not much, but he who would
have more, want lies in wishing; he lacks most, that
longs most, none so much as he that does not tovert, but
toufem; he hath all that desires nothing, toutent is all.

Hanc quamvis subitam ad vos tribendi
occasione amittere nolui. Novioduno re-
tipiendo Regem intumbebamus qui ad e-
ius obaidionis munium & Tironibus et.



Shomme vertueux est une agreable fontaine dont on a beau troubler l'eau et la salir et se ne laisse pas den jeter toujours de claire qui retient toute la purete de sa source. ambicem
Aabbcceddeeffggghhiiijjkkkkllsssmimi
mmmmnoovvwwqrrrxssssttuuvvwwxvz

She values not his labour that overcomes: neither pain nor peril is reckoned by him that gets the prize: the end makes amends for the means: he that winneth the race need not repent the pains of running it.

Aa
Bb
Cc
Dd
Ee
Ff
Gg
Hh
Ii
Kk
Ll
Mm

A b c d e f g h i j k l m n o
p q r s t u v w x y z z e

Promise nothing to your prejudice, however perform what you promise; no bond binds like the word of an honest man, his conscience is witness.

Let not a small difference in judgment, make a difference in affection: may not hearts agree, though heads differ:

Nn
Oo
Pp
Qq
Rr
Ss
Tt
Uu
Vv
Xx
Yy
Zz

Althaus
Krause
Eöfff
Siegert
Sigmund
Reinhard

¶ possemus uidei fratres eorum
per uerbi sui Christi ostendere filium in x

¶ Magno beatit de his p̄d̄i Orophil ad latenciam ex d̄b. idem Orophilus colimus beatit de his p̄d̄i Georgij ad latenciam ex d̄b. idem Georgij in misa ex d̄b. aux. hos p̄d̄i franciscino & Thomino pet. b̄p. dñi Regio b̄s. tunc p̄d̄i appendi de h̄p. faciendo eis plenariam seruam de metu beatis b̄s. fiducie plex & quicquid ad b̄s. fiducie plex p̄buit & Georgij p̄buit eum p̄t̄m de de abbacitano p̄dat d̄b. eis concedit l̄ p̄buitabile b̄s. in futuris ex quo omnia & omnia

Ριφων
κράτος
Εκδοσι
Φεβρου
Βρυζες
Φανητη

Aa.
Bb.
Cc.
Dd.
Ee.
Ff.
Gg.
Hh.
Ii.
Kk.
Ll.
Mm.

Aa Bb Cc Dd Ee Ff Ff Ff Gg Hh Ii Kk Ll Ll Mm Nn Uu Oo.
Pp Pp Pp Qq Qq Rr Oo Ss Ss Ss Tt Vv Ww Xx Yy Yy Zz Zz Et.
Quinibus ad quos presentes litera nostro perirenterint sa-
lute m. Stiatis quod nos pro diversis bonis causis et consider-
ationibus nos ad presens specialiter morentibus de gra-
tia nostra speciali at ex tertia scientia et mero motu nrs.

ij. iiij. vi. v. vi. viij. viij. ix. x. xx. xl. l. lx. lxij.
C. CCCCvj. DCCLXXXVij. MDCCVij. x. xxij.

W u u
V o o
P p p
Q q q
R r o r
S s s s
T t H
U u v
W w.
X v x
Y y y.
Z z z.

A a
B b
C c
D d
E e
F f
G g
H h
I i i
J j j
K k
L l l
M m

Aa Bb Cc Dd Ee Ff Gg Hh Ii Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Vv Uu Ww Xx Yy Zz.

*Aa Bb Cc Dd Ee Ff Gg Hb Ii Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Vv Uu Ww Xx Yy Zz.*

Prize exquisite workmanship, & be carefully diligent.

N n
O o
P p
Q q
R r
S s
T t
U u
V v
W w
X x
Y y
Z z, &

WRITING in all the HANDS used in *Great-Britain*; ARITHMETICK in WHOLE NUMBERS, and FRACTIONS *Vulgar* and *Decimal*; *Foreign Exchanges*, and MERCHANTS ACCOMPTS in the true *Italian Method* of *Double Entry* by *Debtor* and *Creditor*, are Taught by CHARLES SNELL, Writing-Master and Accomptant, at the *Free Writing-School*, in *Forster-lane, LONDON.*

With whom Yonthe may Board.

